



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## ARTISTIC BEDSTEADS.

ARTISTIC bedsteads afford scope for what may be termed the refinements of the wood-worker's art. What is required is unpretentious yet effective ornament, of a subdued, reposeful character. The style now predominating is that of Queen Anne, with its formal dignity and somewhat labored grace. Its absence of bold projections, of capricious, tortuous fancies in carving and molding, and its rectangular forms, with certain classic characteristics, favor its adoption.

The vagaries of medieval carving in its classic aspects—sprites, goblins, masques and hydra-headed monsters, mounted on every available coignage, are not wanted in sleeping apartments, and, although, perchance, as one lies down to sleep and dream, the nursery distich—

"Matthew, Mark, Luke  
and John,  
Bless the bed that I lay  
on,"

may float into the mind, no one now looks for the carved figures of these evangelists in wood doing duty for "four posters."

The generally accepted standard height for headboards is five feet three inches, and of foot boards, which we have no longer to stand on tip-toe to look over, four feet. The hardwoods used are preferably mahogany; then comes curly walnut, oak, with veinings and lights of silvery reflection standing out from the grain, the beautiful maple and ash and bright-hued cedar.

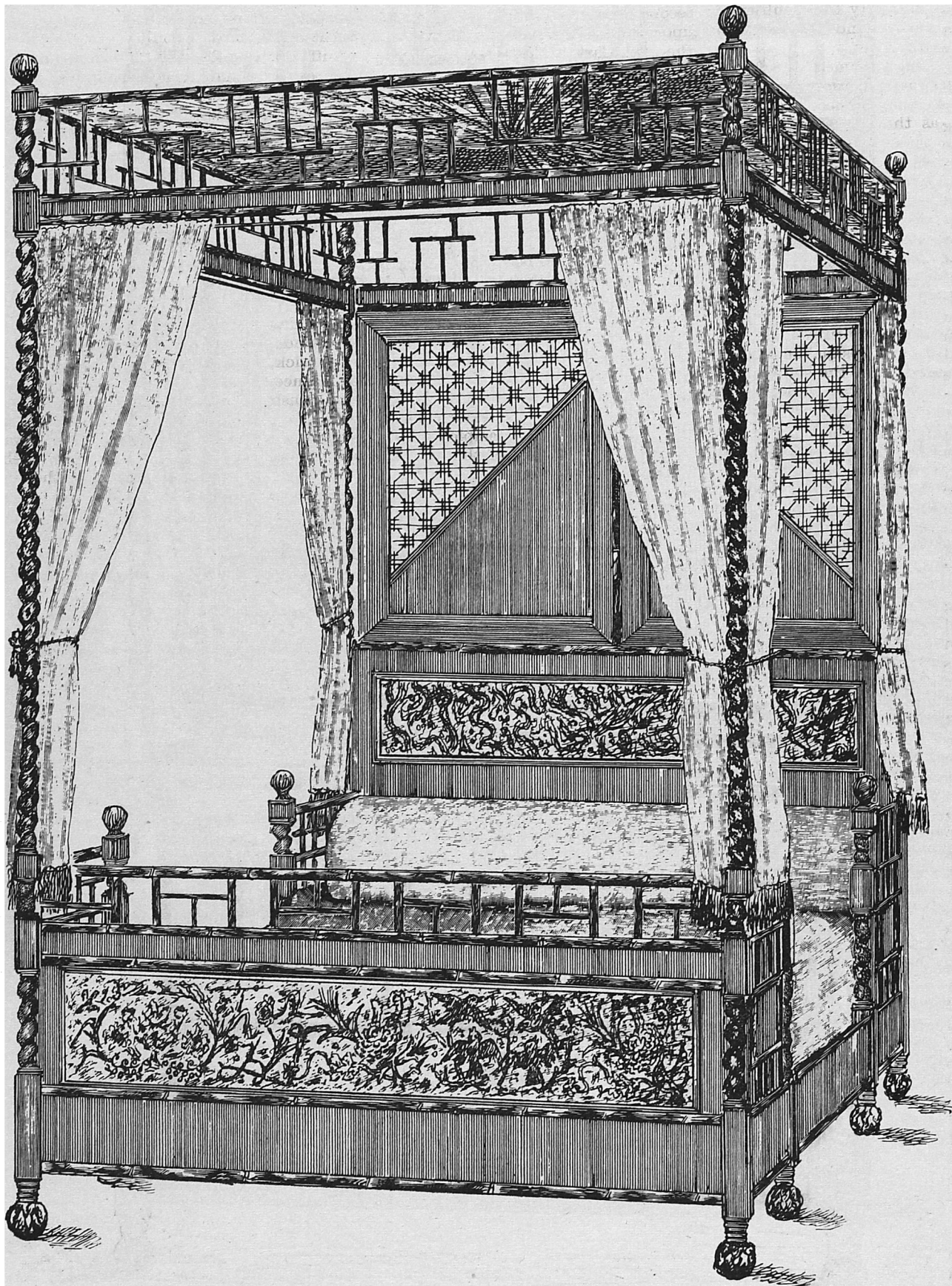
The central panels of head-board will always draw attention, whatever the rest of the decoration. These are in plain polished or carved wood, most commonly the former, but of late there have been introduced subjects painted on glass, with japanned ground, such as Night and Morning, Dreamland, with hazy, phantom-like forms robed in scarfs of misty light, the sun sinking in a crimson sea; or a recumbent idealized being, who has passed "the ivory gate of sleep."

These depicturings light up the unpolished wood of surrounding surfaces, ordinarily divided off by lesser panels, sometimes centered with carved or molded ornament. The pillared or other head-supports of frame usually show stalks and leaves conventionally treated, or are built up of a succession of diversified forms, such as wavy horned balls, grooved blocks, vase shapes, minute panels; short double pillars of high polish are also let in with good effect.

Entablatures slightly project, if at all, unless taking a concave form. Centers consist of ornamentally carved panels, pillared pavilion form, supported on each side by fanciful carved forms, the crest frequently of solid carved arch forms or scalloped shape compartments, and sometimes with turret finish. Some of the friezes show a double cornice, the lower one a long narrow panel richly carved, or composed of bright metal with

figures in relief. The footboard is necessarily in keeping with headboard, though less ornamented. Tent shaped awnings are much favored, particularly for single beds, these depending from a brass metal rod projected from the wall above the headboard. A pretty combination of colors for drapery is whitish yellow, salmon pink in alternate bands, with border of deep brown, also light blue, pink and white.

A bedstead in brass, of unique design, has a canopy frame of curved and swelling rods extending to an oval border, crowned with a coronet, set round with jewels, from which depends a tinsel Surah canopy in a decorative Venetian pattern. Bold, graceful scrolls support the frame. The head of this bedstead has alternate tiers of horizontal and perpendicular rails, with narrow panels



BEDSTEAD, JAPANESE DESIGN, DESIGNED AND MANUFACTURED BY BRADSTREET, THURBER & CO.

of raised floral work, varied by three distinct hues of the metal. At the foot choice paneling is introduced. The frame is bordered by neatly grooved pillars. Where brass bedsteads are used, tables and bureaus, with borders of cut open work in same metal are introduced.

Folding beds, as meeting requirements for economy in space, and dispensing in apartment houses with extra rooms, owe their acceptance to the attractive cabinet work, by which they not only simulate but serve as cabinets, secretaries, etc., in striking contrast with the clumsy and awkward concerns that at one time loomed up and disfigured the entire apartment. It is pleasing to see taste advancing in cottage furniture, especially in color ornamentation.

## HOUSE OF W. A. HAMMOND, M. D.

THE house is in Egyptian style. The high-backed arm chair of Sir Matthew Hale, C. J., of the King's Bench in the seventeenth century, is one of the most interesting pieces of furniture in the library. A figure of the god Buddha sits on the top of the chair. There is also a figure of this god in the main hall and quite a fine shrine in one corner of the parlor, so neat that anyone might admire it for its artistic beauty.

The ceiling is in Egyptian ballroom style, for Dr. Hammond has read all the researches of Maspero, Wilkinson, and Cope Whitehouse. The ceiling is as natural a specimen of Egyptian mural decoration as can be found in Egypt. In the frieze are shown many historic scenes, Osiris and Isis, etc., in warlike march with horses, warriors, chariots, etc. Just above the mantel is a scarabeus about four feet in width, about the size of the Egyptian original.

The handsome mantel piece is in Graeco-Egyptian style. The satin wood pillars are caryatides modified. The head of Mercury is backed up with Caduceus, and below Cupid is seen driving a grotesque creature. From the center of the woodwork is seen a fine portrait of Ramses II. The jet black hair and the lusterless white of his sensual eyes are beautifully portrayed by the artist. Dr. Hammond thinks it would have been better taste to have had this in pure Egyptian style.

The Egyptian style of the library is further shown in a cast of Marsyas, a beautiful bronze torso, an impertinent satyr who has found Minerva's pipe, contends with Apollo in musical skill.

Here we behold the poor Egyptian in a flayed state, such as found by modern explorers or seen upon the obelisks in Paris, London or Central Park. Lieut. Goringe had only twelve casts taken of the work. Most of the chairs are the strongest white oak in Egyptian style. The supports and legs are decorated with the lotus, which the Pharaoh's worshipped. The table, adorned with an Oriental rug, is of

heavy oak, with scarabei carved on the sides. Immediately back of the library is Dr. Hammond's Electrical Room. The odd mantel-piece, planned by the doctor himself, is of bare brick, having a French roof from which rises a handsome clock tower. The wainscoting is eleven feet high, and the deep frieze of Couras leaves scarcely any place for plaster.

The dining-room is a wonder in itself. As you look toward the ceiling decorated by Engel, you see dragon flies, golden butterflies moving around stars, with an elliptical border of wild growth. You notice along the frieze several well-adapted legends such as:

"Il n'est sauce que d'appétit." There is no sauce like a good appetite.



"Ohne hast ober ohne rast." Goethe's maxim—Not too fast but don't stop.

"Fameo est aptimus coquus." Hunger is the best cook.

"Good wine is a good familiar creature if it be well used."

The general style of decoration of the dining-room is crimson, the green portières under their hangings of leather repeat the greens of the frieze and form a beautiful contrast with the reds and blacks of the Persian rug.

Candelabra which were originally made for the King of Bavaria, are so beautifully wrought in leaf and figure that it is astonishing that they were permitted to leave Europe. Three beautiful oak side-boards well furnished with porcelains and glass and a pair of wonderfully carved flower-holders, nearly eleven feet high, representing a satyr on a pedestal holding a pyramid of three boys, are central attractions of this magnificent shrine of good living. The wainscoting, as well as the rest of the furniture, is of the strongest oak. Near the arch that divides the dining-room from the sitting-room is seen the Hammond coat of arms, which is emblazoned beautifully.

The drawing-room is a model one. The turquoise blue ceiling, divided by Celtic bands filled with Celtic ornaments, the figures on the squares being similar but differently arranged.

The ceiling is dark; too heavy, many would say, if they had seen the place before it was finished, yet decorators cannot fail to admire it. It took the artist four months to complete it. We now come to Mrs. Hammond's room, with spangled silver ceilings and other decorations in the Renaissance style on the walls and doors. It is a cheerful, fresh apartment and not too nicely arranged in its chromatic balances. The legends on the ceiling are:

"Anima magis est ubi amat quam ubi animat." To live is to be where one loves rather than where one breathes.

"Nisi utile est quod facimus stulta est gloria." Glory is a vain thing unless the deed that brings it is serviceable to our fellow creatures.

"Non est vivere sed valere vita." In the true sense of the word, life consists not in mere living but in exerting some influence.

"Homo fervidus et diligens ad omnia paratur." The man who is earnest and persevering is ready for anything that may happen.

#### A REMARKABLE WINDOW.

BOLTON JONES, the landscape painter, has more persistence than the common run of his professional brethren, for he paints winter scenes out of doors with blithesome blizzards booming about him and his fingers stiff to that degree that he can hardly apply his congealed paint with them. But one of the cold snaps of the past winter was too sharp even for him, so he

whiled away the time in the construction of a stained glass window. The result of his first attempt in this direction is admirable.

The window is a double one, small in size, and has been put into his studio, filling the place of a window in the north wall, where it strikes the visitor's eye at once by reason of its gem-like brilliancy yet harmony of color. The glass is of different thicknesses, and is mostly in small fragments put together with putty instead of lead. The figures in the center of each section of the window are painted on common white glass and represent on one panel a sea nymph, and on the

white and the thicker portions of the shells are penciled so delicately. Not until one puts his nose against them can he persuade himself that these are the familiar and unvalued scollop shells, of which bushels may be had for the asking. Wrought in with these are a number of paper-like shells, of a beautiful violet color, that Mr. Jones found in Morocco, and that have almost the brilliancy of glass in this window. It will be surprising if the artist does not find his shell windows copied over the length and breadth of the land, as he has probably neglected to patent or copyright them, and perhaps could not if he wanted to.

#### GLASS IN DECORATION.

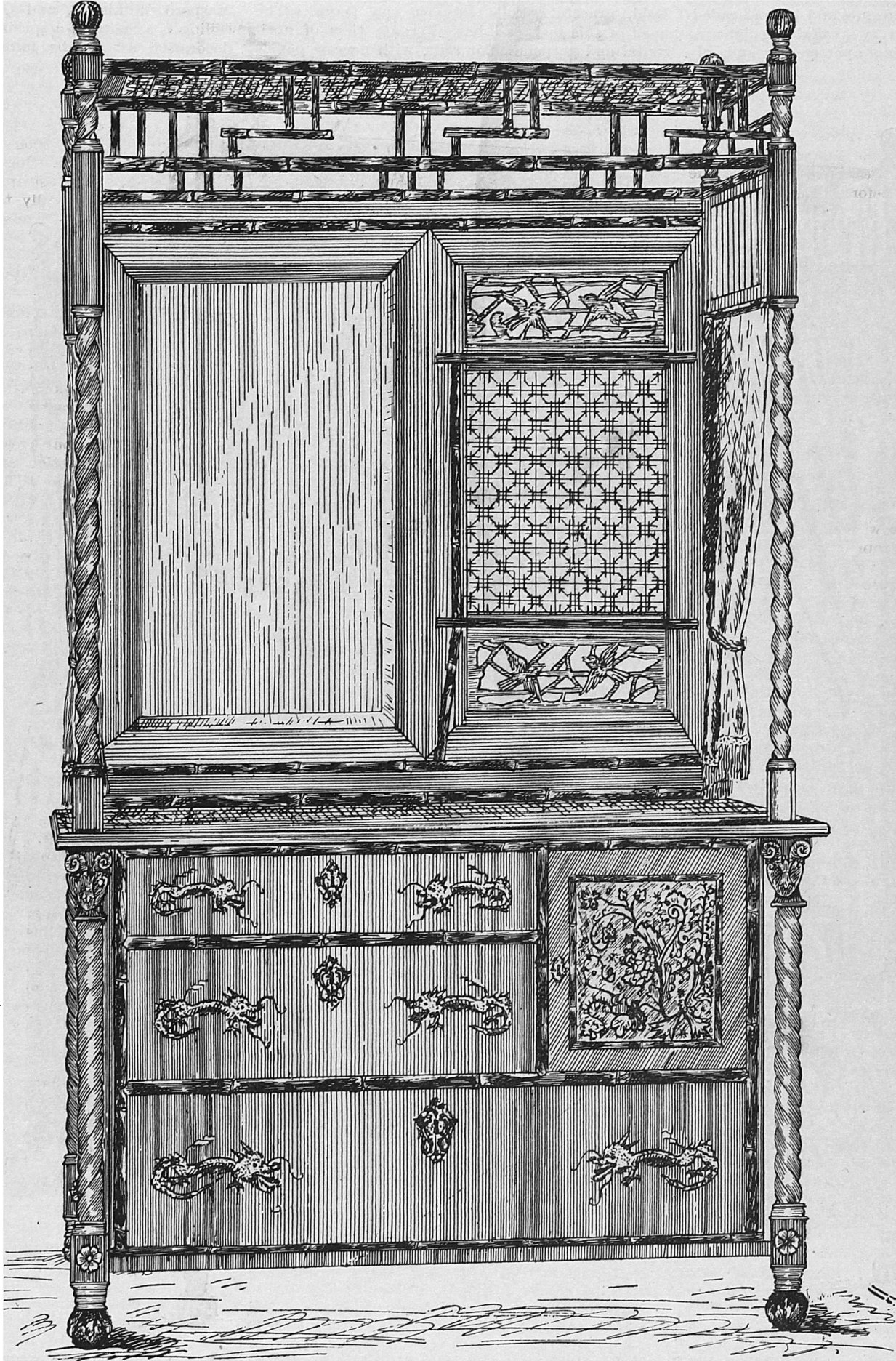
APART from stained and painted glass, the business in which grows apace, there is a manifest ascendant tendency of decorative invention in the application of this material in decoration. Lumpy ornaments and deep incisions are avoided, glasses are thin and delicately etched; enamel laid on to be cut away in the production of low relief figures exhibits the most delicate coating.

The small faceted pendants now used for ornamenting candelabra and other articles are justified by their purpose, which is for the refraction rather than the transmission of light, and if massive glass dishes are mounted on metal these appear with involuted folds, suggesting the ease and completeness in shaping the vitrified substance, and are re-deemed, if necessary, from the all but invisible gray of imperfect translucency either by being diamond cut or by delicate opal, pink, and other tints, which change with each reflection of real or artificial rays, suggesting luminous vapor fed by burning oxides rather than actual substance.

It is the delight of our manufacturers to supply fairy-like creations of this material, as in slender stems artfully supporting each other, and in soft colored threads sheathed in white. A special and particular service to which glass now contributes, admirably suits the fanciful Renaissance style. This is in embedding in metal, wood or marble, plain and colored glass, semi-transparent or opaque, of any color or tone of color, in rounded, beveled and other forms, in which artifi-

cial stones are made to assume, as the porphyry, jasper or agate, costly marbles, pebbles, etc. In elegant fire screens, the inner frames of which consist of bands of wrought iron, mosaic glass filling the interspaces, are at times caught up with rich effect in the convolutions of the metal. The varieties now produced in shades of glass or semi-vitrifications have given an important impulse to mosaic art, the tesserae being produced of all styles and sizes, with surface dulled or polished.

In the very best of the old mosaics the difficulties of shading were imperfectly overcome, whereas this is met by pure glass in any shade, or what may be regarded as the middle term between glass and porcelain.



DRESSING CASE, JAPANESE DESIGN, DESIGNED AND MANUFACTURED BY BRADSTREET, THURBER & CO.

other Merlin, the magician, going forth with dog and staff. Inserted about these figures are ribbons of glass, on which are painted in old characters and in the original tongue verses of an ancient Breton ballad bearing reference to Merlin and the nymph. The bottoms of round bottles form excellent bulls' eyes.

But the remarkable feature of this window is the employment of sea shells in place of glass in the borders. At first sight these shells are taken for paintings, but as you approach the window they more resemble photographs of shells on glass strengthened and tinted with color. At still shorter range they might be taken for moldings of porcelain, the light striking through them is so